

Public Domain Songs

Part II

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Lead sheets for songs in the public domain in the USA and Germany are available for downloading from https://github.com/lfinston/Songlist/tree/main/lead_sheets.

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Chord Symbols Explained

C°	C alone, i.e., not a chord (C)
C	C major (C-E-G)
Cm	C minor (C-E♭-G)
C_4	C suspended 4 th (C-F-G)
C_{4-3}	C suspended 4 th resolving to 3 rd (C-F-G → C-E-G)
$C_{4-} C_3$	ibid.
C/E	C major with E in bass (E-C-G or E-G-C)
$\frac{C}{E}$	ibid.
C^6	C sixth (C-E-G-A)
C_9	C add ninth (C-E-G-D)
C_9^6	C six-nine (C-E-G-A-D)
C_{\sharp}	C major without 5 th (C-E)
C^Δ	C major 7 th (C-E-G-B)
C_9^Δ	C major 7 th with added 9 th (C-E-G-B-D)
C^+	C augmented (C-E-G♯)
C^7	C dominant 7 th (C-E-G-B♭)
C^9	C dominant 9 th (C-E-G-B♭-D)
C^{11}	C dominant 11 th (C-F-G-B♭-D)
C^{13}	C dominant 13 th (C-E-G-B♭-D-A)
C_{b9}^7	C dominant 7 th with flat 9 th (C-E-G-B♭-D♭)
C^{7+}	C dominant 7 th with augmented 5 th (C-E-G♯-B♭)
$C_{\sharp\flat}^9$	C dominant 9 th without 3 rd and 5 th (C-B♭-D)
C^{9+}	C dominant 9 th with augmented 5 th (C-E-G♯-B♭-D)
Cm^Δ	C minor with major 7 th (C-E♭-G-B)
C^Δ	C major 7 th (C-E-G-B)
Cm^Δ	C minor with major 7 th (C-E♭-G-B)
C°	C diminished 7 th (C-E♭-G♭-B♭)
C_7°	C diminished triad, i.e., without diminished 7 th (C-E♭-G♭)
C^ϕ	C half-diminished 7 th (C-E♭-G♭-B)

FEELING THE WAY I DO

Words by
BUD de SYLVA

Music by
WALTER DONALDSON

Moderato

Piano

Voice

Chords handwritten over the vocal line:

- ① G7
- ② E7
- ③ Fm
- ④ C/E
- ⑤ G7/5
- ⑥ G7/6
- ⑦ C7
- ⑧ Fm6/C
- ⑨ G7
- ⑩ E7

Lyrics:

What heart-aches heart-breaks I've been through Let me tell you I'm sad
I'm wear-y dear-ie, day and night Life is noth-ing but blue

— Feel-ing aw-ful-ly bad — I've sighed for, cried for
— Just a lot of bad news. — Come get me, pet me

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* F (11) Fm C E 12 Cm/Eb G/D (13) G/B G# (14) D7/A - C#7/6# 67 Fm6 G7

on - ly you if you want me to smile Then I've got to have one more trial.
make things right May-be I was to blame But I nev-er will be the same.

{ G7 5 (16b), D7 CHORUS 67 C 17 F7 (18) A C6 (19) A7 20 Am7

I can't go on feel-ing the way I do — Weep-ing my whole life through

{ G7 5 (16b), D7 CHORUS 67 C 17 F7 (18) A C6 (19) A7 20 Am7

p-f

C7 D (21) G7 (22) C6 (23) G7 (24) Dm7 67 C 25

— Feel-ing the way I do — Since you've been gone

{ G7 5 (16b), D7 CHORUS 67 C 17 F7 (18) A C6 (27) Am 28 C6 C# (29) G7 (29) E7 Am (30) L A G Bm7 D6 5

Noth-ing but cloud-y skies Mak-ing me think my sun - shine is the sun-shine in your

{ G7 5 (16b), D7 CHORUS 67 C 17 F7 (18) A C6 (27) Am 28 C6 C# (29) G7 (29) E7 Am (30) L A G Bm7 D6 5

eyes ————— It seems the so-fa won't "sofe," The crickets won't "crick" The flow-ers won't "flow"

— I know the cuck-oo won't "cuck" you're get-ting him cuck-oo too — Where are those

lips? Where are those eyes of blue? — Two lov-ing arms can save me

Feel-ing the way I do. — I can't go do.

Five Foot Six, Eyes of Blue Lead Sheet

1

1 C 2 E⁷ 3 A⁷ 4 A⁷

5 D⁷ 6 G⁷ G⁹⁺ 7 C 8 D⁹ G^M G⁹⁺

9 C 10 E⁷ 11 A⁷ 12 A⁷

13 D⁷ 14 G^M G⁷ 15 C 16 C *start*

17 E⁷ 18 E⁷ 19 A⁷ 20 D⁷

21 A⁷ F#^M A^{b7} A⁹ 22 D⁷

23 G⁷ 24 D^{m7} G⁹ G⁷⁺ 25 C

26 E⁷ 27 A⁷ 28 A⁷

29 D⁷ 30 G⁷ G⁹⁺ 31 C 32 D^{m7} G⁷

33 C 34 C⁶



4 Lob der hohen Verstands Lied & Lead Sheet 1

A handwritten musical score for a single melodic line (Lied & Lead Sheet). The score consists of 44 measures, numbered 1 through 44. The music is written on five staves, each with a different clef (Bass, Bass, Treble, Treble, Treble) and key signature. Measure 1 starts with a bass note followed by a treble note. Measures 2-4 show a pattern of eighth and sixteenth notes. Measures 5-7 continue this pattern. Measures 8-11 show a more complex rhythmic pattern with sixteenth notes and rests. Measure 12 is a rest. Measures 13-17 show a pattern of eighth and sixteenth notes. Measure 18 shows a change in key signature to Am. Measures 19-21 show a pattern of eighth and sixteenth notes. Measure 22 shows a change in key signature to C. Measures 23-25 show a pattern of eighth and sixteenth notes. Measure 26 shows a change in key signature to G. Measures 27-29 show a pattern of eighth and sixteenth notes. Measure 30 shows a change in key signature to F. Measures 31-32 show a pattern of eighth and sixteenth notes. Measure 33 shows a change in key signature to E. Measures 34-35 show a pattern of eighth and sixteenth notes. Measure 36 shows a change in key signature to Am. Measures 37-39 show a pattern of eighth and sixteenth notes. Measure 40 shows a change in key signature to G. Measures 41-43 show a pattern of eighth and sixteenth notes. Measure 44 shows a change in key signature to C.

2
 4
 48 | C⁶ | 5 E^m | 49 A^m | E^m | 50 E^m | C | 51 C |
 52 | G⁷ | D^m | 53 C | 54 - | 55 - | 56 G^m |
 57 G^m | 58 G^m | 59 C^m | 60 E^b | F^m |
 61 B^b | C^m | 62 F^m | E^b | 63 A^b | D^b | ~~64 G A^b G A^b~~
 64 G A^b G A^b | 65 G C A^b G A^b G | 66 G F G C |
 67 E^m | 68 C | 69 C |
 70 G | 71 C | 72 C |
 73 C | 74 C | 75 C |
 76 C | 77 C | 78 G |
 79 G | 80 C | 81 E^b |
 82 D^b | 83 D^b | 84 E |
 85 F | 86 E F F |
 87 B^b

Lob des hohen Verstands Lead Sheet 2



Lob des hohen Verstands Lead Sheet [3]

87 E F E F | Am Bm/G 88 Am | 89 Am

90 Am 7 E7/G# | 91 Am | 92 G7

93 G7 Cx | 94 G F | 95 Em Dm G

96 C | 97 C | 98 C

99 C | 100 F C | 101 F | 102 F C.

103 F# G# | 104 Jacet | 105 | 106

107 x. Am G | 108 Am G/B | 109 Am G/B

M10 C# Bm F/A | M11 Am G/E | M12 Em F/A G/B

M13 C# | M14 G | M15 Am Am/C G

M16 Am F# | M17 Am | M18 Am Em/G F#

M19 C | M20 C | M21 C

122 C | 123 F# G# B/C A | 124 C



2 Lob des hohen Verstands Lead Sheet

4

124 F^E/A G^F/B C = 125 F^E/A G^F/B C 126 C .

127 C . 128 C 129 C ||

124 F^E/A G^F/B C = 125 F^E/A G^F/B C 126 C .

127 C . 128 C 129 C ||



8

Rheinlegendchen

Lead Sheet

1

Handwritten lead sheet for "Rheinlegendchen" (Lead Sheet 1). The music is in common time and consists of 43 measures. The key signature changes frequently, indicated by numbers above the staff.

Measures 1-5: Key C#m. Measure 1: Dotted half note. Measures 2-5: Measures 2-5 show various rhythmic patterns and dynamics.

Measures 6-10: Key Gm/D. Measures 6-10 show measures 6-10 with chords D7, Gm/D, G7, F4, and D7.

Measures 11-14: Key D7. Measures 11-14 show measures 11-14 with chords D7, D7, D7, and D7/Bm/F#.

Measures 15-17: Key C#m. Measures 15-17 show measures 15-17 with chords C#m, D7, and G.

Measures 18-21: Key D7. Measures 18-21 show measures 18-21 with chords D7, G/B/B7, B4-B3, and G/B/B7.

Measures 22-24: Key D/A. Measures 22-24 show measures 22-24 with chords D/A, F#B5/A#, B4-B3, and B4-B3.

Measures 25-28: Key E. Measures 25-28 show measures 25-28 with chords E, G#m, D, and A6-5.

Measures 29-31: Key F#. Measures 29-31 show measures 29-31 with chords F#, D, G#9-5, and A5-B9.

Measures 32-35: Key D. Measures 32-35 show measures 32-35 with chords D, A7, D, and D.

Measures 36-38: Key D7. Measures 36-38 show measures 36-38 with chords D7, D7, D7, and D7.

Measures 39-42: Key D. Measures 39-42 show measures 39-42 with chords D, D, D7, and D7.

Measures 43-46: Key A/E. Measures 43-46 show measures 43-46 with chords Bm7-B7/F# and A/E.

Rheinlegendchen Lead Sheet

(cont.) 2

3/8

47 | $\int \# \int \int$ | 48 | $\int \# \int$ | 49 | $\int \# \int$ | 50 | $\int \int \int$ | 51 | $\int \int \int$ | 52 | $\int \int \int$ | 53 | $B^m - b^m$ |

D^7 | D^7 | $F^{\#}/A^{\#}$ | D^7 | D^7 | D^7 | D^7 | D^7 | D^7 |

54 | $E/G^{\#}, D^m/F$ | 55 | $A^m - b^m$ | 56 | A^m7 | 57 | G | 58 | $G:$ ~~aut~~ | 59 | $G:$ ~~aut~~ | 60 | $F^{\#}m/B$ | 61 | C | 62 | $D^m6^m D^7$ |

63 | $D^m6^m D^7$ | 64 | 6^m | 65 | E^b | 66 | E^b | 67 | $B^b4^m - 3$ |

68 | B^b | 69 | $C^{\#}m$ | 70 | B^b | 71 | $B^b A^m5^m$ | 72 | 6^m | 73 | B^b | 74 | E^b | 75 | E^b | 76 | E^b5^m/F | 77 | F^7 | 78 | B^b |

79 | $6^m/B^b$ | 80 | C^7/B^b | 81 | A^m5^m | 82 | $A^m4^m5^m/C$ | 83 | A^m5^m/C | 84 | $A^m4^m5^m/C$ | 85 | D^7/C | 86 | D^7 | 87 | D^7 | 88 | $B^m7 G$ | $F^{\#}m$ |

3
 Rheinlegendchen Lead Sheet 3
 8
 # 89 $B^m \Delta$ 65 B | ~~90~~ C 90 | 91 $\tilde{G}ac\tilde{h}$ A 65
 # 92 $B^m 4/0$ D 65 - | 93 b D^7 65 F | 94 b D^7 65
 # 95 G | 96 F | 97 $F^{\#}/A^{\#}$ | 98 B^m
 # 99 G Δ $G^{\#} 0$ | 100 D/A | 101 A/A# 7
 # 102 B^m | 103 E | 104 $E^{\#}$ 3 |
 # 105 A | 106 E_{b6-5} A 9 | 107 D |
 # 108 A 4- 3 | 109 $E^{\#} 4$ 5- 5 | 110 $F^{\#} m_4$ b3
 # 111 B^m | 112 C \sharp 4 | 113 D 5 b9 4 3 2 3
 # 114 G | 115 6 | 116 6 |
 # 117 G | 118 6 | 119 G | 120 B^m
 121 65 9 9 |
 STAB# 12 Sustained W₂ acc. acc. 2

Wer hat dies Liedlein erdacht? Lead Sheet

38

1 E_b/G 2 $Fm7/G$ 3 E_b 4 E_b

5 E_b 6 A_b $Fm7/Gm7$ 7 A_b $Fm7/Gm7$ 8 A_b

9 A_b 10 A_b 11 A_b

12 A_b 13 A_b $Bb7/63$ 14 E_b $Bb7/63$ 15 E_b

16 E_b 17 E_b 18 E_b

19 $Gm7/G$ 20 Gm 21 Gm 22 A_b

23 A_b/E_b 24 E_b/G 25 E_b 26 $A_b\Delta$

27 $A_b\Delta$ 28 $A_b\Delta$

29 $A_b\Delta$ $F7/A$ $F7/5$ 30 Bb 31 Gm 32 Bb/F $F7$

33 Bb 34 $E_b\Delta$ 35 E_b $Fm7$

36 E_b $Fm5$ 37 E_b/G $Fm5$ 38 E_b/G

39 $C7$ 40 $Fm7$ 41 $Bb7/9$

3/8 Wer hat dies Liedlein erdacht? Lead Sheet

2

The musical score is handwritten on 15 staves. The first staff starts at measure 42 with a key signature of E♭ major (two flats). Measures 42 through 47 show a progression from E♭ major to C major, then to B♭ major, and back to E♭ major. Measures 48 through 53 continue in E♭ major. Measures 54 through 59 show a transition to G major, indicated by a key signature of one sharp. Measures 60 through 65 return to E♭ major. Measures 66 through 71 show a transition to G major again. Measures 72 through 77 return to E♭ major. Measures 78 through 83 show a final transition to A major, indicated by a key signature of one sharp. Measures 84 through 89 conclude in A major.



Wer hat dies Liedlein erdacht? Lead Sheet [3]

3/8

77 E♭ 78 A♭m⁴ 79 Cm/G 79 A♭m⁴ 79 Cm/G
 80 A♭⁷/B⁵ 81 A♭ 81 A♭⁷/B⁵ 82 E♭/B♭
 83 E♭/G 84 E♭/B⁵/A♭ 85 E♭ 86 E♭/B⁵
 87 Cm 88 E♭/B⁵/C♯ 89 Gm/D
 90 E⁰ 91 Fm 92 D⁰
 93 E♭ 94 E⁰/B⁵/B⁹ B E⁰/B⁵/B⁹ 95 Cm 96 E⁰/B⁵/A
 97 E♭ 98 B♭⁷ E⁰/B⁵

C Durch die Wälder, durch die Auen Lead Sheet

Handwritten musical score for piano, first system. The score consists of two staves. The top staff is in common time and starts with a key signature of one flat. The bottom staff is in common time and starts with a key signature of three flats. The score includes numbered measures (1, 2, 3, 4) and specific chords like E♭, Fm, and B♭7. Measure 1 has a note with a bracket labeled '(ohne Text)'. Measure 4 has a note with a bracket labeled '(mit Text)'. The score ends with a repeat sign.

Handwritten musical score for piano, second system. The score consists of two staves. The top staff is in common time and starts with a key signature of one flat. The bottom staff is in common time and starts with a key signature of three flats. The score includes numbered measures (5, 6) and specific chords like E♭, Fm/A♭, and B♭7. Measure 6 has a note with a bracket labeled 'Fm/A♭'.

Handwritten musical score for piano, third system. The score consists of two staves. The top staff is in common time and starts with a key signature of one flat. The bottom staff is in common time and starts with a key signature of three flats. The score includes numbered measures (7, 8, 9) and specific chords like Fm, B♭7, and E♭.

Handwritten musical score for piano, fourth system. The score consists of two staves. The top staff is in common time and starts with a key signature of one flat. The bottom staff is in common time and starts with a key signature of three flats. The score includes numbered measures (10, 11, 12) and specific chords like Cm/E♭, B♭/F, F7/E♭, and B♭.

Handwritten musical score for piano, fifth system. The score consists of two staves. The top staff is in common time and starts with a key signature of one flat. The bottom staff is in common time and starts with a key signature of three flats. The score includes numbered measures (13, 14, 15) and specific chords like E♭, Cm, B♭/F, and F7.

2

C Durch die Wälder, durch die Auen Lead Sheet

16 B^b
17 C^m
18 F⁷

Guru: unten
Guru taut

19 B^b
20 F^m
21 F^m

Guru.

22 Bb⁷
23 Bb⁷

24 Bb⁷
25 Eb

26 Ab
27 Bb⁷
28 Eb

29 Eb/Bb
30 Eb



3

C Durch die Wälder, durch die auen Lead Sheet

(31) A♭ Fm (32) B♭7

(33) B♭7 (34) E♭ (35) E♭/B♭ B♭7 (36) E♭ (37)

(38) B♭7 (39) E♭ (40) E♭ -

(42) E♭7 (43) E♭ (44) E♭ -

Hello! Ma Baby Lead Sheet

C
IntroF
bC

5 C7 C | 6 C7 F | 7 C | { { } |

8 Verse F F+ F6 F | 9 F6 |

10 F C+ | 11 C7 | 12 C7 |

13 C7 | 14 C7 | 15 F6 |

16 F6 | 17 F6 | 18 D7 | 19 Gm D7 Gm |

20 Bb C C+ | 21 F D+ | 22 G7 | 23 C C7 | 24 F | Refrain |

25 F | 26 G7 | 27 G7 |

28 C7 | 29 C7 | 30 F E7 |

31 F F#o C7 | 32 F | 33 F |

C

Hello! Ma Baby

Lead Sheet

2

A handwritten musical score for piano, page 2, featuring two staves. The top staff uses a treble clef and includes measures 34 through 39. Measure 34 starts with a 3/4 time signature, followed by a 6/8 section with a bassoon-like part. Measures 35-37 are in 6/8 time. Measure 38 begins with a 3/8 time signature. The bottom staff continues from measure 38, ending at measure 41. Measures 38-40 are in 3/8 time, while measure 41 is in 2/4 time.

How 'Ya Gonna Keep 'Em Down On The Farm?

Words by
SAM M. LEWIS
and JOE YOUNG

(After They've Seen Paree)

Music by

WALTER DONALDSON

Allegro moderato

PIANO

"Reu-ben, Reu-ben, I've been think-ing," Said his wif - ey
 "Reu-ben, Reu-ben, You're mis - tak - en," Said his wif - ey

Till Ready

dear; _____ "Now that all is peace-ful and calm, The boys will soon be
 dear; _____ "Once a farm-er, al-ways a jay, And farm-ers al - ways

back on the farm;" Mis-ter Reu-ben, start - ed wink-ing, And slow - ly rubbed his chin;
 stick to the hay;" Moth-er Reu-ben, I'm not fak-in' Tho' you may think it strange;

— He pulled his chair up close to moth - er, And he asked her with a grin:
 — But wine and wom - en play the mis - chief, With a boy whos loose with change:"

How 'Ya Gonna Keep 'Em Down on the Farm?

CHORUS

Bb

C7 F7

F7

F7

Gm/F

Gm/Eb

C7

F7

"How'ya gon-na keep 'em, down on the farm,—

Af-ter they've seen Pa - ree? _____

p-f

How'ya gon-na keep 'em, a-way from Broad-way; Jazz-in' a-round, And paint-in' the town? _____

How'ya gon-na keep 'em, a-way from harm? That's a myster - y; _____

They'll never want to see a rake or plow,—
Im-ag-i-ne Reu-ben when he meets his pa, _____

And who the deuce can par-ley-vous a cow?
Hell kiss his cheek and hol-ler "oo-la - la!" _____

How'ya gon-na keep 'em down on the farm,—

After they've seen Pa - ree?" _____

-ree?" _____

D.S.

34 I Wonder Who's Kissing Her Now Lead Sheet 11
Alto C G G G Em

This image shows a handwritten musical score consisting of 12 staves of music. The music is written in common time and uses a treble clef. The key signature changes frequently, indicated by numbers 1 through 12 above the staff. The chords are labeled with Roman numerals and some lowercase letters. The score includes several sections: 'Intro' (staves 1-4), 'verse' (staves 5-8), 'Refrain' (staves 9-12), and a final section (staves 13-18). The chords include Am, D7, G, G7, Em, B7, Cm, A7, D7, B7, E7/B, and A7. The score is written on a grid of five horizontal lines and four vertical bar lines per staff.

100 years of Pop. Music, 1900, p. 144. © 1909. Words: Willoughby and
Frank Adams

„STAR“ - 12 Systeme Wz. ges. gesch.®

3
I Wonder Whiz Kissing Her Now Lead Sheet [2]

50 Am)) 51 G 52 E7
A7/C#)) A)
54 D7 55 G 56 D7
2. 57 D7 58 G 59 G d.c.
D#



I'm Forever Blowing Bubbles Lead Sheet

1

Verse Bb

3
Bb 1 J J J | 2 J. | 3 J J J | 4 J. | 5 J J J |
 Bb 6 J J Bb | 7 F | 8 F | 9 Cm7 | 10 Cm7 |
 Bb 11 Cm7 | 12 F7 | 13 F7 | 14 F7 | 15 Bb | 16 Bb |
 Bb 17 D7 | 18 D7 | 19 Gm | 20 J. | 21 Bb m6/Db |
 Bb 22 C7 | 23 Fm | 24 F7 | 25 Bb | 26 F7 |
 Bb 27 Bb | 28 Bb | 29 Eb | 30 Eb | 31 Bb |
 Bb 32 J. | 33 Eb | 34 J. | 35 J. | 36 J. |
 Bb 37 C7 | 38 C7 | 39 F7 | 40 F7 | 41 Bb |
 Bb 42 D7 | 43 D7 | 44 Gm | 45 Gm | 46 Eb7 |
 Bb 47 Bb | 48 Bb | 49 Eb | 50 F7 |
 Bb 51 Bb | 52 Bb | 53 C7 | 54 Bb |
 Bb 55 Bb | 56 Bb | 57 Bb | 58 Bb | O.C.

I'm Just Wild About Harry Lead Sheet

1

I'm Just Wild About Harry Lead Sheet

Chorus: C (S.)
verse C C/E F6 2 F6 A/E Dm7 3 C/G D#o C/E 4 C/E
5 Dm7 6 C/G 7 G7 8 C
9 C 10 C/E F6 11 F6 A/E DΦ 12 C/E
13 F#Φ 14 C/G 15 G7 16 C 17 67
Refrain 18 C 19 Dm7 20 G7
21 G7 22 G7 23 CΔ 24 CΔ 25 CΔ
26 CΔ 27 Dm7 28 Dm7 DΦ 29 C/G 30 G7+
31 C 32 C 33 C 34 C 35 Dm7 36 G7 37 G7
38 G7 39 Am 40 Am 41 D7
42 D7 43 G7 44 A 45 C 46 F6
47 C 48 Fm6 49 G7 50 C 51 F6
52 F6 53 G7 54 C 55 F6
56 G7 57 C 58 F6
59 G7 60 C 61 F6
62 G7 63 C 64 F6
65 G7 66 C 67 F6
68 G7 69 C 70 F6
71 G7 72 C 73 F6
74 G7 75 C 76 F6
77 G7 78 C 79 F6
80 G7 81 C 82 F6
83 G7 84 C 85 F6
86 G7 87 C 88 F6
89 G7 90 C 91 F6
92 G7 93 C 94 F6
95 G7 96 C 97 F6
98 G7 99 C 99 F6

Just wild about Harry Lead Sheet [2]

F⁶ | *D'^m* | *C C° C G+ -* | *C+ C⁶ G⁷⁺ -* | *C C° G⁷ -*

50 | *51* | *52* | *53* | *54*

55 | *56* | *57* | *58* | *59*

60 | *61* | *62* | *63* | *64*

65 | *66* | *67* | *68* | *69*

70 | *71* | *72* | *73* | *74*

75 | *76* | *77* | *78* | *79*

80 | *81* | *82* | *83* | *84*

85 | *86* | *87* | *88* | *89*

90 | *91* | *92* | *93* | *94*

95 | *96* | *97* | *98* | *99*

100 | *101* | *102* | *103* | *104*

105 | *106* | *107* | *108* | *109*

110 | *111* | *112* | *113* | *114*

115 | *116* | *117* | *118* | *119*

120 | *121* | *122* | *123* | *124*

125 | *126* | *127* | *128* | *129*

130 | *131* | *132* | *133* | *134*

135 | *136* | *137* | *138* | *139*

140 | *141* | *142* | *143* | *144*

145 | *146* | *147* | *148* | *149*

150 | *151* | *152* | *153* | *154*

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965 | *966* | *967* | *968* | *969*

970 | *971* | *972* | *973* | *974*

975 | *976* | *977* | *978* | *979*

980 | *981* | *982* | *983* | *984*

985 | *986* | *987* | *988* | *989*

990 | *991* | *992* | *993* | *994*

995 | *996* | *997* | *998* | *999*

C It Had to be You Lead Sheet

1

The musical score consists of two staves of handwritten piano-roll style notation. The top staff starts with a C major chord (C, E, G) followed by a G major chord (G, B, D). The bottom staff begins with an E major chord (E, G, B). The music is divided into measures numbered 1 through 35. Measure 1 starts with a C major chord. Measures 2 and 3 show a progression from G major to D major (D, F#, A). Measures 4 and 5 show a progression from D major to E major (E, G, B). Measures 6 and 7 show a progression from E major to A major (A, C#, E). Measures 8 and 9 show a progression from A major to D major. Measures 10 and 11 show a progression from D major to D major. Measures 12 and 13 show a progression from D major to E minor (E, G, B). Measures 14 and 15 show a progression from E minor to A major. Measures 16 and 17 show a progression from A major to D major. Measures 18 and 19 show a progression from D major to G major. Measures 20 and 21 show a progression from G major to E major. Measures 22 and 23 show a progression from E major to A major. Measures 24 and 25 show a progression from A major back to C major. Measures 26 and 27 show a progression from C major to Am (A, C, E). Measures 28 and 29 show a progression from Am to Bm (B, D, F#). Measures 30 and 31 show a progression from Bm to D major. Measures 32 and 33 show a progression from D major to D major. Measures 34 and 35 show a progression from D major to G major.

It Made You Happy When You Made Me Cry³

Fox - Trot Song

Ukulele arr. See Note Below*

Words and Music by
WALTER DONALDSON

Allegro moderato

The musical score consists of two staves. The top staff is for the piano, showing a treble clef and a bass clef, with a key signature of one flat. The bottom staff is for the ukulele, also with a treble clef and a bass clef, with a key signature of one flat. The music is in common time. The piano part includes dynamic markings like 'f' and 'p'. The ukulele part features several chords with circled numbers and letters above them, indicating specific fingerings or techniques. The lyrics are written in the vocal line:

The night you left me,
You might have spared me;

You might have told me, We'd never meet a - gain;
Or else pre - pared me, For what was soon to be;

Ukulele arr. * by MAY SINGH BREEN
"The Ukulele Lady"

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Tune Ukulele

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A D F# B

With Piano

put Uke Capo

on 1st Fret

408F

5892 - 3

Eb Bb7/F
 ⑨ F#o Ab10 E/G Eb B7 E7/D
 A/b 12 C7

You did - n't wor - ry, You are not sor - ry,
 If you had on - ly, Just left me lone - ly,

Cm6 ⑬ Dm/E E7 14 Bb 15 Bb7 Bb7 16
 You should have told me then:
 You'd have been kind to me.

CHORUS 17 18 19 Fm Fm 20 Db Fm 21
 It made you hap - py when you made me cry — It made you

p-f

D/F 22 Gm/D 23 Bb7 Bb7 24 Eb/G 25 Gm E7 26 C7
 hap - py when we said "good-bye;" — By all the stars a -

5892-3

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C7/Bb

E^o 27 Fm Fm 28 $F7/C$ Dm $F7$ C 30 $F7$ $Bb7$ 31 $Bb7$ 32 5
 above you, — (Oh, geel) I'd hate to hate you like I love you, —

Eb 33 $Eb7$ 34 $F9$ $Fm7$ $Fm7$ 36 $Fm7$ 37 $Bb7$ 38
 I thought that I was yours and you were mine, — But you were someone else's

Gm 39 $Bb7$ 40 Bb $Eb7$ 41 $Eb7$ 42 Cm $Fm7/Ab$ 43 $Fm7$ 44 C $B7$
 all the time, — You made me love you, — You made me sigh, — And yet it

Eb/Bb 45 Cm $Bb7/D$ Eb 46 Bb Eb 47 $F\#$ 48 Eb 49 50
 made you happy When you made me cry. — $Eb\%$ cry. — $Fm7/Bb$ $F9$

$Cm7/Bb$ $B7$ $Bb7$ $B7/E\#$ Eb
 5892 - 3

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Eb $F\#$ $Fm6-5$ Eb/G

2 Da ~~Haus~~^{Welt} Geh ich in zu Maxim Lead Sheet 1
 (o Waterland) A⁷

3 D 4 G 5 D 6 Em 7 A⁷ 8 D 9 D 10 D 11 A⁷
 12 D 13 D 14 D⁹ 15 D 16 D 17 D 18 D 19 A⁷ 20 Bm 21 Bm 22 E⁷ 23 A 24 B^m 25 A 26 F 27 C⁷₉/F 28 C⁷₉/F 29 F 30 Dm 31 Gm 32 B^b 33 A 34 Dm 35 Gm 36

2

Da geh ich zu Maxim Lead Sheet [2]

37 F | 38 Dm⁶ | 39 Gm |

40 Am | 41 F⁶ | 42 A | 43 A Dm⁶ | 44 B/A | 45 A |

46 EΦ | 47 D | 48 Gm⁶ |

49 A⁷ D | 50 F#m Bm | 51 D/A D/F# A⁷ | 52 A⁷ |

53 D | 54 D | 55 A⁷ | 56 A 6⁷ |

57 Bm⁷/D D/F# | 58 F#⁷ | 59 G | 60 A⁷ |

61 D | 62 Bm | 63 D |

64 A⁷ | 65 D | 66 D/A |

67 A⁷ | 68 A⁷ | 69 D | 70 D |

71 F#m | 72 A 6⁷ | 73 Bm/A D/F# |

74 F#⁷ | 75 G | 76 A⁷ |



Da geh ich zu Maxim Lead Sheet [3]

77 D | 78 Bm | 79 D | 80 A7 ? |
81 D | 82 A7/E | 83 D | 84 A7 |
85 D |



2 4 Das Lied vom Lied, Das schön-fleck Feld leak Sheet 1
dummern A Reiter

A handwritten musical score consisting of 12 staves of music for a solo instrument, likely trumpet. The score is written on five-line staff paper. Each staff begins with a key signature and a time signature. The music includes various notes, rests, and dynamic markings such as forte (f), piano (p), and sforzando (sf). Harmonic markings like $E7/A3$, $B7/G-5$, and $C\#m$ are present. Articulation marks like dots and dashes are used throughout the score.

Die lustige Witwe, Klavierauszug, S. 64 Lehár, Léon, Stein
35 © 1906

2
 43 E7 Das Lied vom dummen Reiter Lead sheet 2

Das Lied vom dummen Reiter Lead Sheet [3]

The lead sheet consists of six staves of handwritten musical notation. The key signature is mostly $\text{F} \# \#$ (two sharps). The time signature is 2/4 throughout. The notation includes various chords and specific notes, with some staves ending in double bars. The first staff starts at measure 82 with an A chord. The second staff starts at measure 85 with an E7 chord. The third staff starts at measure 88 with an E7 chord. The fourth staff starts at measure 92 with an E chord. The fifth staff starts at measure 95 with an E7 chord. The sixth staff starts at measure 100 with a G chord.

Handwritten musical score for "Lippen Schweigen" (Measures 63 to 101). The score consists of six staves of music for voice and piano. The vocal line includes lyrics in German. Measures are numbered above the staff. The score begins with a treble clef, common time, and a key signature of one sharp. The vocal part features sustained notes and grace notes. The piano part includes chords and bass notes. The score ends with a double bar line and repeat signs at measure 101.

3

Lippen Schweigen

63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101

2

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